

## CHAPTER 8 :

### ALL APPROACHES THUS FAR

Some notes about

#### Chord Progressions

These approaches may be applied to any chord progression.

You can invent some progressions of your own, or just take an existing one from a favourite folk, pop, jazz tune. The chord progression on page 54 is borrowed from 'Here There and Everywhere', but instead of two chords per bar I have opted for one.

#### Scales to use

I like to take the chord tones of a four-note chord and the scale in which the piece is written as a reference. For instance if the piece is written in the C Major Scale and you have the following chords in a progression as on page 54 , look for the chord tones.

If there's a F# involved, just change the F natural to an F# and play the other C Major scale notes. It's a very simple but a most effective way to create interesting melodic lines.

I personally don't care about naming all the scales that I am using.

#### The approaches thus far :

##### Single notes preceded by a bass note.

Musical notation for 'Single notes preceded by a bass note.' The notation is on a three-staff system. The top staff has six groups of notes, each with a bracket above it. The notes are: d a a a, d c a, d a a, d c a, d a a, d c a. The middle staff has notes: a, a, e, a, c. The bottom staff has notes: a, a, e, a, c.

##### Two dyads per bar: root-root. Two dyads per bar: root-third. Two dyads per bar: root-fifth.

Musical notation for 'Two dyads per bar: root-root. Two dyads per bar: root-third. Two dyads per bar: root-fifth.' The notation is on a three-staff system. The top staff has six groups of notes, each with a bracket above it. The notes are: c d a a, a d c a, c d a a, a d c a, c d a a, a d c a. The middle staff has notes: a, a, a, e, a, c. The bottom staff has notes: a, a, a, e, a, c.

##### Adding a middle voice.

Musical notation for 'Adding a middle voice.' The notation is on a three-staff system. The top staff has six groups of notes, each with a bracket above it. The notes are: c d a a, a d c a, c d a a, a d c a, c d a a, a d c a. The middle staff has notes: a, c, c, e, d, d. The bottom staff has notes: a, a, a, e, a, a.

**On a chord progression**

CM7

C D E F G A B C

Dm7

D E F G A B C D

Em7

E F G A B C D E

FM7

F G A B C D E F

<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>

CM7

C D E F G A B C

Dm7

D E F G A B C D

Em7

E F G A B C D E

FM7

F G A B C D E F

<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>

Chord tones

E G# B D

Bm7

B C D E F# G A B

E7

E F G# A B C D E

Bm7

B C D E F# G A B

E7

E F G# A B C D E

<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>

Am7

A B C D E F G

D7

D E F# G A B C D

G7

G A B C D E F G

CM7

C D E F A G A B C

<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>

## All approaches

CM7	Dm7	Em7	FM7
CDEFGABC	DEFGABCD	EFGABCDE	FGABCDEF
<i>d</i> <i>c</i> <i>a</i> <i>c</i> <i>d</i> <i>a</i>	<i>d</i> <i>c</i> <i>a</i> <i>c</i> <i>a</i> <i>c</i> <i>d</i>	<i>c</i> <i>a</i> <i>c</i> <i>d</i> <i>a</i> <i>a</i>	<i>d</i> <i>d</i> <i>c</i> <i>a</i> <i>d</i> <i>d</i> <i>c</i>
<i>a</i> <i>e</i>	<i>a</i> <i>c</i>	<i>e</i> <i>e</i>	<i>a</i> <i>e</i>

CM7	Dm7	Em7	FM7
CDEFGABC	DEFGABCD	EFGABCDE	FGABCDEF
<i>d</i> <i>c</i> <i>a</i> <i>c</i>	<i>a</i> <i>c</i> <i>a</i> <i>c</i> <i>a</i>	<i>a</i> <i>f</i> <i>a</i> <i>a</i> <i>d</i> <i>a</i>	<i>c</i> <i>e</i> <i>d</i> <i>f</i> <i>c</i>
<i>a</i> <i>a</i>	<i>c</i> <i>a</i>	<i>e</i> <i>a</i>	<i>a</i> <i>e</i>

Bm7	E7	Bm7	E7
BCDEF#GAB	EFG#ABCDE	BCDEF#GAB	EFG#ABCDE
<i>a</i> <i>c</i> <i>c</i> <i>e</i> <i>a</i>	<i>e</i> <i>a</i> <i>a</i> <i>d</i> <i>d</i> <i>a</i> <i>c</i>	<i>c</i> <i>a</i> <i>a</i> <i>a</i> <i>e</i> <i>a</i> <i>a</i>	<i>a</i> <i>e</i> <i>c</i> <i>c</i> <i>f</i> <i>e</i>
<i>e</i> <i>c</i>	<i>e</i> <i>e</i>	<i>e</i> <i>c</i>	<i>e</i> <i>e</i>

Am7	D7	G7	CM7
ABCDEF#G	DEF#GABCD	GABCDEF#G	CDEFAGABC
<i>d</i> <i>a</i> <i>a</i> <i>c</i>	<i>d</i> <i>c</i> <i>a</i> <i>c</i> <i>d</i> <i>a</i>	<i>c</i> <i>d</i> <i>a</i> <i>d</i> <i>c</i> <i>a</i> <i>a</i> <i>c</i>	<i>a</i> <i>d</i> <i>c</i> <i>d</i> <i>a</i> <i>d</i>
<i>c</i> <i>a</i>	<i>c</i> <i>c</i>	<i>a</i> <i>e</i>	<i>a</i> <i>e</i>

**Your turn**

CM7

C D E F G A B C

Dm7

D E F G A B C D

Em7

E F G A B C D E

FM7

F G A B C D E F

<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>

CM7

C D E F G A B C

Dm7

D E F G A B C D

Em7

E F G A B C D E

FM7

F G A B C D E F

<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>

Chord tones

E G# B D

Bm7

B C D E F# G A B

E7

E F G# A B C D E

Bm7

B C D E F# G A B

E7

E F G# A B C D E

<i>e</i>	<i>e</i>	<i>e</i>	<i>e</i>

Am7

A B C D E F G

D7

D E F# G A B C D

G7

G A B C D E F G

CM7

C D E F A G A B C

<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>